

# KERAMIC STUDIO

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June 1905



HILE the designs submitted for the mushroom plate were on the average very good, the curious point in these competitions is that, as a rule, the best designs are accompanied by the poorest color schemes or vice versa. The designs awarded first and second prize, while not poor in color, yet were not as good in that respect as those submitted by Alice Woodman, Russell Goodwin or Sabella Randolph which show more the influence of study of good Japanese prints either at first or second hand. The first prize was in two shades of a dull salmon, simplicity and fine spacing made this the most acceptable, the refined proportions of the border suggesting a most dainty table service. The second prize in pale apple green and grey was very Japanesque in effect but the eye was attracted to the decorative unit too much; if the dark in stems had not been so pronounced the whole effect would have been better.

Prizes for this month's competition. Subject—Design for Mushroom Plate: 1st Prize, Hannah Overbeck; 2nd Prize, Mary Overbeck.

Mentions—Alice Woodman, Harriette Burton, Alice Joslin, Russell Goodwin, Sabella Randolph, Austin Rosser.

The color schemes submitted by Alice Woodman were very fine and rich, especially for the designs not illustrated. The plate receiving mention would have been finer if the radiating lines had been more nearly perpendicular to the center and if the panels containing the decorative unit had been separated by a wider empty panel. The color scheme called for mushrooms in a soft grey, underside dull orange, edge and dividing lines green with darker outlines.

The design submitted by Miss Burton was in grey blues, the darkest dark, however, was too strong and the slightly whirling motion was not restful.

Miss Joslin's plate was fine in spacing and proportions but the motif was lost entirely and the resulting ornament not particularly attractive. The design by Russell Goodwin was beautifully executed and accompanied by a fine color scheme in soft warm browns, but the design was too intricate and crowded and contained too many different decorative units. Miss Randolph's design was good in color and interesting in treatment but too heavy. Miss Rosser succeeded in making a quaint and original design, which, however, verges on the eccentric. Her color schemes are not as good as her designing or execution.

The subject for the October competition closing August 15th will be a decorative design for a tobacco jar. Subject: the flower of the Nicotiana, or tobacco-plant.

We are showing in this issue the interesting work of Miss Maud Mason's class in design. It is difficult to say which pupil shows the most talent, perhaps the work of Miss Walsh shows the most originality. The color schemes in many instances were quite fine. Unfortunately some of the studies were on rough paper, which the brush does not cover thoroughly, leaving white spots which are accentuated in the engraving, and

the reproduction of the finest study on such paper is bound to be unsatisfactory. Other studies were on tissue paper pasted on board. This also is difficult to reproduce. The best engravings are made from original studies on smooth board.

As we are limited for space owing to exhibition notes, etc., a part of this work will have to be shown in the following number of KERAMIC STUDIO.

Miss Mason teaches her pupils to apply their designs to embroidery and other mediums beside ceramics, believing in the widening influence of general study. Special attention is called to Miss Mason's study of tansy and its application to the vase on exhibition at the National Arts Club.

## EXHIBITION OF THE NEW YORK SOCIETY

That the New York Society has scored its greatest artistic triumph in its last exhibit at the National Arts Club, there can be no doubt whatever. Everywhere was heard the judgment of the cognoscenti that the exhibit was the most harmonious, creditable and attractive ever seen. There was not a discordant note either in color or design; the only criticism one could make was, that so few comparatively contributed, twenty-two members of the Society only being represented. It was also unfortunate that no prices could be put in the catalogue, as many sales were thus lost to the Society. However, now that the Society has been placed upon a higher plane in the estimation of art critics by its showing at the National Arts, it is in a position to hold its next exhibit at some gallery where the prices may figure in the catalogue and the Society reap a financial as well as an artistic success. The jury did its duty nobly and though doubtless some pieces of merit were thrown out, no one could reasonably find fault, seeing the artistic unity in the result. Much credit was due to Mr. Belknap for the thoroughness with which everything was cared for, and to Mrs. Leonard for having steered the Society safely into the haven where it should be.

Nothing can give our readers a better idea of the reception accorded to this latest effort of the Society than the following excerpts from press notices, which are fair specimens of what was written on every side by newspapers, magazines, etc.

The gallery at the National Arts Club is now occupied by an exhibition of pottery and textiles under the auspices of the New York Society of Ceramic Art. The standard is higher than in any former exhibition, and is a long step forward from all previous ones. All the societies belonging to the National League of Mineral Painters have recently been working out the same problems tending to improvement in form, design and color of every article worthy of decoration. This exhibition will be sent from New York to Chicago, where the National League will hold its annual exhibition next month, when an opportunity will be given to compare the work of the various branches.

Particularly good, both in color and design, is the work of Marshal Fry, who, besides several large pieces, shows a group of small bowls, each being individual in treatment. Designs by some of Mr. Fry's pupils at Teachers College are also interesting because they show that decoration is now being taught seriously, and that we are getting away from amateurish work. A case of porcelains by Mrs. Robineau, of Syracuse, contains some very wonderful pieces, where she has succeeded in securing the crystallizations similar to those produced recently at the famous Sevres factory in France. As an example of the practical side of this work, there are door-knobs that it is a pleasure to handle.—Miss Florence Levy in *Art Bulletin*.

Above exhibition was held in the beautifully appointed reception rooms of the National Arts Club at 37 West Thirty-fourth street, New York City,

from April 24th to May 10th, and was by far the most successful exhibition ever held, in spite of the fact that it was the thirteenth reunion. The quality of the work displayed was very remarkable, being very rich in metallic and crystallization glazes of the highest order, while the more commonplace floral decorations were conspicuous by their absence. This is indeed a great stride in the right direction, for what is more beautiful and artistic than the simple forms of the ancient Chinese, with their exquisite combinations of colored glazes.

The most remarkable exhibit was that of Mrs. Adelaide Alsop-Robineau, of Syracuse, N. Y. In it were shown a collection of sixty-nine superb specimens of metallic glazes. There was not a poor piece in the entire group, either in form or color; the potting is excellent, while the knowledge of chemistry displayed by Mrs. Alsop-Robineau would do credit to the Royal factories of Berlin, Dresden, or National Sevres. The examples of texture glazes, transmutation and opalescent glazes are excellent, while her display of crystalline glazes is most remarkable, and one that would be a credit to any factory in the world. Among these latter were several exquisite pieces of cobalt blue crystallizations, which should find a resting place in our Metropolitan Museum of Art.

The Van Briggles Pottery Company, of Colorado Springs, exhibited a very interesting piece of mat glaze, a tall, graceful two-handled vase of soft olive-green with exquisite brown veinings or markings; the Wheatley Pottery a quaint bowl of green, on the true Chinese crackle order, and a lamp body of deep rich green, with rough surface.

The Rookwood display is full of originality, both as to forms and color schemes. One piece in particular is worthy of especial mention: it is a small globular vase, Chinese in shape, of superb quality mat glaze, and of soft gray ground, graduating from the bottom up to delicate ivory at the top, on which are two dragon-flies with soft transparent blue wings, outspread and meeting around the body of the vase. The color scheme and simplicity of this piece is both pleasing and remarkable.

Mr. Marshal Fry exhibited a collection of beautifully moulded miniature bowls, jardinières and vases in exquisite Oriental forms and colorings, worthy of special mention and careful study. His Class in Design exhibited a number of bowls and steins with charming conventional designs in rich colorings. Mrs. T. M. Fry also had a few tiles of exceptional quality, both in design and coloring.

The Grueby Pottery Company were represented by several very remarkable specimens of their fine mat glazes in greens, olives, browns and blues, with exquisite veinings and markings.

Mrs. A. B. Leonard had several charming and original designs in plates, which caused much favorable comment. Among these was a border of flying storks, somewhat Japanese in style, but treated conventionally, in blue and green on a gray ground, with heavy gold lines, suggesting waves. Another of excellent technique was a border of scattered nasturtiums in flat gold, outlined and veined in black on a white ground.

The Misses E. and M. M. Mason showed some very fine large floral vases of excellent color, quality and technique, while Miss Laura Overly displayed a superb oviform vase of celadon ground, with conventional poppies in soft gray on a dark gray ground, with stems and leaves entwined at the base.

Mrs. Sara Wood-Safford exhibited a "Colonial" coffee set, decorated with a soft gray ground and delicate salmon-pink band, with a conventional pattern of silver ornament outlined in black, with solid black handles and square plinths. The forms of this set are most graceful, while the decoration is most original, harmonious and pleasing.

The New York School of Clay-Working and Ceramics, of Alfred, N. Y., had an interesting collection of small bowls and vases, beautifully potted and decorated with metallic glazes, which speak well for the thorough training they are receiving at the hands of Prof. Charles F. Binns. The twelve specimens from the Rose Valley Pottery, exhibited by Mr. W. P. Jervis, author of the "Encyclopædia of Ceramics," form a very interesting group of various metallic glazes; while the three plaques by Miss Harriette A. Clarke are worthy of special notice, being exceptionally powerful pieces of work and color. "The Clam-Digger" and "My Friend Zumi" (an Indian chief) are excellent, and the fine detail of the former is most remarkable and masterful. There are many other works worthy of special mention, including a loan collection of Tiffany Favrite glass, copper enamels and specimens of old-ivory pottery from the Tiffany Furnaces, Corona, L. I.

Charles Volkmar's exhibit of nine tile panels was specially worthy of mention, while Mrs. L. Vance-Phillips displayed a fine portrait. The catalogue was artistically gotten up on light brown paper with prints on the cover of Japanese potter and glass blower.—(Mr. A. V. Rose of Tiffany & Co., in *American Pottery Gazette*.)

Including potters, enamellers and glass blowers, there were altogether 55 exhibitors—counting the Alfred School, Young Woman's Christian Association, Mr. Fry's class, etc., each as one exhibitor. Taking the exhibitors, from the New

York Society, alphabetically, as in the catalogue, for convenience, we will try and set before our readers the gist of the exhibit.

Miss Florence Allen was represented by seven pieces showing her fine execution in Renaissance style; Miss Margaret Armstrong by candlesticks in gold and white; Miss



MARSHAL FRY

Harriet Clark, strongly painted Indian heads; Miss Jetta Ehlers, bowls and tea-pot with oriental design in enamels and gold.

Marshal Fry was well represented by a large collection of his pupils' work in design, both on paper and carried out on Belleek bowls of his own design. His own work was but slightly in evidence, so much his time has been taken up by his classes at the Teacher's College. However, we were glad to see again the little collection of pottery of last year and the group of beautiful bowls from his own hand. The coloring of these bowls was exquisite in low tones and fascinating in the



MRS. HIBLER                      MRS. PRICE  
MRS. CRILLEY WILSON                      MRS. EHLERS                      MRS. STRANAHAN

quaint arrangement of Indian motifs. Mrs. Fry also was well represented by a number of decorative landscapes in rather stronger color than Mr. Fry's own work but very attractive.

Mrs. Hibler showed two very attractive little landscape compositions of Lombardy Poplars in low toned blues and greens, framed in black.

Mrs. Leonard's grape fruit service was unusually attractive with its design of orange trees in yellow brown and olive and gold. The bird plate in flat blue and green enamels with gold was also very fine, as was in fact her entire exhibit.

Miss Frances Marquard showed one vase only in her usual refined and quiet taste.

Miss Meinke, a new member, showed a number of promising pieces, among them was last month's KERAMIC STUDIO prize design of morning glories, executed on a plate.



Miss Overly showed again the fine poppy vase in grey which was first seen at the last year's exhibit.

Mrs. Vance Phillips exhibited a portrait head in her usual fine style, as well as three pottery hand-moulded pieces.

attractive, notably a tile in blue and white, ship design, and a little bowl with poplars. She also showed in two color schemes the prize design for child's set given in December KERAMIC STUDIO.



MRS. ANNA B. LEONARD



KATHERINE SINCLAIR

Mrs. S. Evannah Price had a number of good pieces and shows a steady advance in both color and design work.

Mrs. Robineau had a large case of porcelains which have lately been described in KERAMIC STUDIO.

Mrs. Sarah Wood Safford sent only her pink, black and

Mr. Volkmar sent some extremely interesting tiles which are fine both in color and design, also a large handled vase with raised design of flying geese. His pupil, Miss Jane Hoagland, also had a large vase in mat green.

Among the new potteries must be noticed the three fine



S. EVANNAH PRICE



JANE HOAGLAND CHARLES VOLKMAR  
ALFRED SCHOOL WHEATLEY POTTERY GRUEBY

silver tea set of last year. It is to be regretted that she did not show more of her later work.

Miss Katherine Sinclair is another member of the Society who is coming prominently to the front. Many of her pieces were very interesting both in design and color. Mrs. Stranahan also a new member, showed several good pieces, one of which we illustrate.

Mrs. Tuttle and Miss Weaver showed some creditable plates, as also Miss Wilmarth who had several pieces good in color and interesting in design.

While the exhibit of Mrs. Marie Crilley Wilson was interesting and good, we did not find it on the whole quite as clever as last year's, though some of the pieces were very

pieces of pottery by Mrs. Worth Osgood of the National League, modeled by hand and finished in fine mat glaze. Mr. Jervis, author of the Encyclopaedia of Ceramics, now of the Rose Valley Pottery, sent some most interesting specimens of pottery with a wrinkled and mottled glaze quite unlike anything else that has been seen in the way of mat glazes.

Professor Binns of Alfred, showed in his school exhibit some very fine mat glazes on stoneware; the only regret was the small number sent.

Mr. Walley, a farmer of Massachusetts, sent some interesting specimens of pottery with a brown mottled glaze which also was quite unique.

Miss Maude Mason, among other pieces, exhibited two



MRS. VANCE PHILLIPS    YOUNG WOMEN'S    WHALLEY  
CHRISTIAN ASSOCIATION    ALFRED SCHOOL



ROSE VALLEY    MRS WORTH OSGOOD    ALFRED SCHOOL

vases of her own design, one decorated with a rich dark landscape, the other with tansy in soft grey green. The original study for this piece will be found in this number of *KERAMIC STUDIO*. The large bowl with design of soft grey white flowers on a black ground was also very stunning.

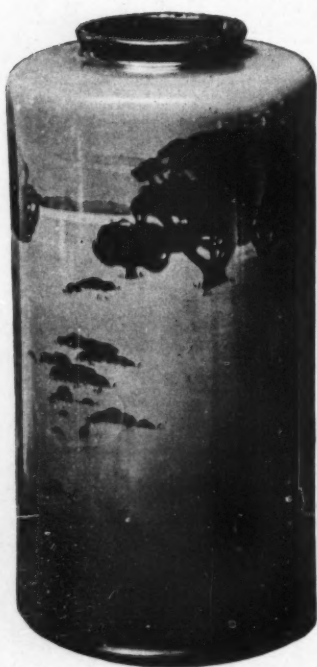
In the exhibit of Miss Elizabeth Mason an exquisite service plate of café au lait tone with a narrow well proportioned border design of black and gold, attracted much attention, also a charming pitcher with design in red and gold on black.

The Wheatley Pottery from the home of Rookwood showed some very interesting and curious mat green glazes on pottery, one especially unusual showed a raised dark green crackle on a lighter green ground.

Among other pottery exhibitors of note were the Tiffany Studios, Rookwood, Grueby, Dedham, Miss McLaughlin, Newcomb College, Miss Lucy Perkins, Poillion Pottery, Mrs. Bennet, of Trenton, N. J., who showed some interesting bowls and moulds for plates, etc., in the Belleek china, the Van Brigg Pottery and the Young Women's Christian Association.

We doubt if another year will see a much greater success artistically than this. But we trust that the New York Society will continue to advance in the future as in the past.

The illustrations in this article are from photographs by Frank T. Dunlap, 22 East 16th Street, New York.



MAUD M. MASON



ELIZABETH MASON



TANSY VASE—MAUD M. MASON





TANSY STUDY—MISS MAUD M. MASON

The Tansy study would look well carried out in varying tones of greys, with a suggestion of green and yellow in foliage and flowers.

At the recent meeting of the N. Y. S. K. A. the following note was read by Mr. Belknap and is an answer to the criticisms made by some members in regard to the severity of the Jury.

It has been suggested that the members of the Society would be interested in an expression from the jury on the recent exhibition, of their feeling and the point of view from which not only the work of members but of contributors from the outside were judged.

The jury are fully cognizant of the radical stand taken as to acceptances and rejections and that inevitably there are those who disagree with them, but much as they regret this fact they are sure that their view is in accord with the feeling of the most competent judges of such work to-day.

The exclusion of naturalistic design is, except from one point of view as surely to encourage a more dignified and cultivated style and therefore a more desirable one as can be conceived. The one and only reason for continuing to produce work which is a reflection of a period during which taste was lacking, chiefly from an opportunity to cultivate it, is that there still exists a large public which will purchase such work because they themselves are as yet uncultivated to an appreciation of what is better. In other words, it is largely a commercial reason. This may force even those who desire to advance and improve to execute such things, since in many cases they must exist upon the proceeds of their work, but it can be no argument for their exhibition in a place in which they are presented as the expression of those aspirations for better things which it must be assumed all the members of your Society surely feel.

It is to be regretted that there was a feeling of sameness and monotony, a lack of variety of style, color and effect in the exhibition of over-glaze work. This will right itself in time and is doubtless due to the fact that many of those contributing are pupils of a few very strong instructors whose own work is strongly reflected in that of their pupils, but as these pupils' own individuality begins to assert itself, their work will broaden out while yet retaining the conservative and studied design which is so much a part of their master's teaching.

It has been said by some that the jury were prejudiced by a desire to obtain an harmonious and artistic effect in the exhibition as a whole and so excluded good work in this effort. This was not the case. True there was great technical excellence in some of the pieces not shown but they were shut out on the score of ill-conceived and ill-applied ornament and with the earnest hope that their exclusion would prove a help to their owners in indicating mistakes which study and thought might avoid in the future.

Perhaps the most striking tribute to the wisdom of the selection made has been the wholly unconscious and unbiased opinion often expressed by casual visitors that the work was a revelation to them and that they had no idea that such work was being done by decorators here, while the fact that three invitations have been received to transport the whole affair bodily, to the Lewis and Clarke Exposition in Seattle, to Montreal, and to the Academy of Arts and Sciences in Brooklyn, testifies to a feeling that the exhibition stands for something worth while.

There is not an atom of doubt that the Society will profit in the end by it in a way it could never have done had the jury accepted work which would have lowered the standard of excellence, and the Society will live to appreciate the fact.



#### GLASS MAKING AMONG THE ANCIENTS.

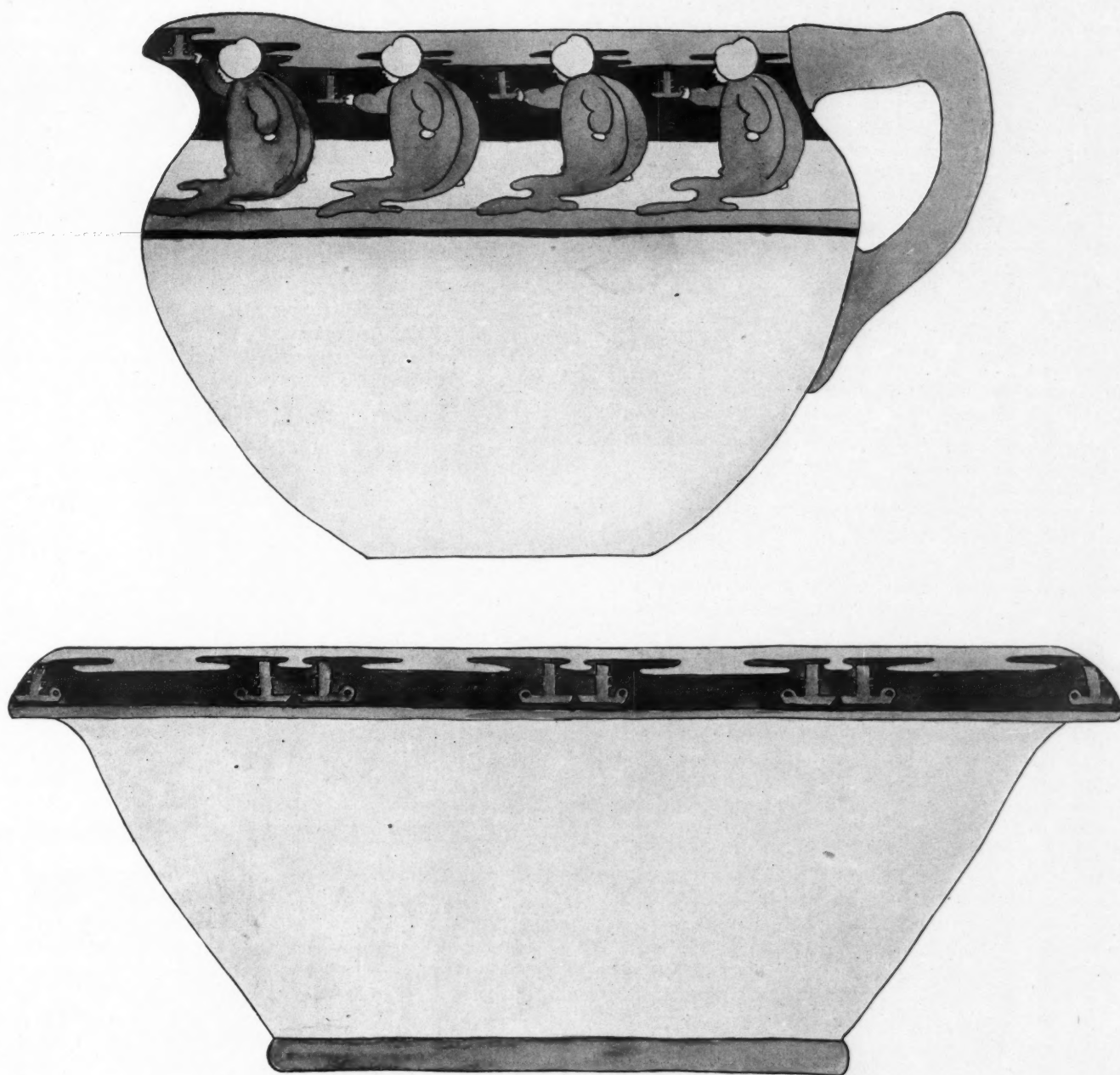
THE Phoenicians made vases throughout of crystalline glass and their skill excited the wonder of the ancients, says a clever writer in the Pottery Gazette. Herodotus mentions two columns in the temple of Hercules at Tyre, one of gold and the other of emerald, "shining brightly in the night," the latter being referred to also by Theophrastus, and, much later, by Pliny, who does not understand at all how an emerald could be so large, without however disputing the fact. It must have been glass, of a marvelously perfect texture, like the (probably) similar hollow columns of green glass at Gades, in which lamps were kept perpetually burning, the columns of glass in the temple of Aradus; the emerald (of unknown origin), six feet long and four and a half feet broad, presented by a king of Babylon to an Egyptian Pharaoh; the obelisk in the temple of Jupiter (in Egypt), which was 60 feet high, and from three to six feet broad, composed of four emeralds; the statue of Serapis, in the Egyptian labyrinth, 13½ feet high, of one entire emerald; and the like.

To the skill of the Sidonians, in times past, Pliny specially refers. He says that they first invented looking glasses. And in the British Museum are a number of small bottles of clear glass of various forms, blown in molds, "which have been chiefly found in Syria and the neighboring islands. The specimens are in the shape of dates, grapes, heads, etc. A handle, once forming part of a small cup, is stamped with the signature of its maker, Artas the Sidonian, in Greek and Latin letters." There is also, in the Slade collection, a jug of molded glass with vases and musical instruments in relief, from the Greek Archipelago, and a molded bottle imitating basket work, believed to have been made at Sidon. These beautiful objects are, however, of comparatively late date, and we have not unfortunately, any specimens of the earliest Phoenician clear glass except the vases, the date of which is probably not later than the eighth century B. C.

The Assyrians were powerful rivals of the Phoenicians in mental power and taste, in artistic genius and multifarious ingenuity; as well as in the common arts and appliances of life; excelling not only the Egyptians, but, as a high authority thinks, even all the Orientals. It can hardly be doubted that the glass they used was manufactured by themselves, and not imported from abroad. There is a well known example, actually bearing the name of Sargon, King of Assyria, circ. B. C. 721, in the British Museum. It is of an exquisite sea-green tint, and admirable manufacture, as, indeed, are all the specimens that have been brought from Nimroud.







BOWL AND PITCHER FOR CHILD'S SET—MARY F. OVERBECK

THIS design should be carried out in three tones of blueish grey and deep cream. The darkest tone of grey should be in the background behind the child and candle. A slightly lighter tone for the floor and a still lighter one for the smoke from the candle. Child's gown and candle-stick deep cream. Outline child's figure and candle in darkest tone of grey.

The glass found in large quantity in Babylonia, and of which there are several specimens in the British Museum, is also believed to have been made there; and that such glass was made under the Median rule is not improbable, though hitherto the excavations have been too slight and inadequate to substantiate this with certainty. It is probable also that Persia, which on starting into life succeeded to the inheritance of the Chaldean, Assyrian, Median and Babylonian civilizations, from the first made a transparent glass.

If the Hebrew word found in Job. xxviii. 17, literally signifying any transparent substance, really means glass, as many excellent scholars have thought it does, then the Jews must also, at a very early period, have been acquainted with transparent glass; otherwise they would probably have become acquainted with the art during the Captivity.

As with the Phoenicians, so with the Egyptians, the manufacture of horny glass was merely transitional. In both cases we find it soon replaced by the crystalline type. Whether the Egyptians of themselves excogitated the means of making the latter, or learned it from the Phoenicians or Assyrians, it is not possible to say; but the intercourse and relationship of Egypt with Phoenicia and Assyria were direct and intimate. The Phoenicians had a settlement at Memphis; and, after the time of Sargon, close resemblances between Assyrian and Egyptian art are met with, the result, as Mr. Rawlinson believes, either of Egyptian artificers working under Assyrian influence, or Assyrian artificers working under Egyptian influence. Any improvements in the art of making glass known to the Assyrians could thus scarcely have been concealed from the Egyptians.

It was probaly through this intercourse with the Phoenicians, the more early civilized of the two nations, that the Greeks learned the art of making glass; crystalline, in their case, from the first.

They do not seem, however, to have had glass in common use very early, as it is not mentioned in Homer, and Herodotus was evidently not familiarly acquainted with it, as he speaks of the molten stone with which the Egyptians adorned the ears of the sacred crocodiles, without apparently understanding its true nature, nor did he question that the emerald he saw at Tyre was a real one. The other supposed references to glass in Herodotus and Aristophanes are not conclusive. The earliest perfectly conclusive reference to glass by a Greek writer is that of Theophrastus, who describes it distinctly as being made out of the sand of the river Belus. The glass from Greece, and that believed to be Greek from Cyprus and Sicily, is usually of a sea-green tint, but beautifully clear and transparent, rich in tone, and otherwise of high technical excellence. There are some interesting specimens of this glass in the Slade collection.

If crystalline glass was not previously known in Italy, it must have become so after that intercourse of the Romans with Greece which ended in its final conquest. Virgil compares the clearness of the Fucine lake to glass; and Horace, using it as a standard of comparison for clearness, shows to what perfection its manufacture had attained. Pliny compares some of the glass at this time to crystal, and it is evident that it was esteemed in proportion as it resembled crystal in colorlessness and brilliance. He specially refers to the care employed in selecting sand; and Strabo, to the discoveries made at Rome, both with regard to coloring and mode of working especially in the kind of glass resembling crystal. Magnificent specimens abound in every collection, so that we need only mention here such masterpieces as the Auldjo, Museo Bourbonico, and Portland vases, all of the most exquisite texture; the last so fine that Breval believed it to be chalcedony;

Bartoli, Montfaucon, and other antiquaries, sardonyx. Pliny says, indeed, the Romans imitated precious stones in such a manner that it was extremely difficult to distinguish false stones from true, the opal, carbuncle, jasper, hyacinth, sapphire, and all colored stones.

Under the fostering care of Rome, the Ancient Phoenician and Egyptian glass works flourished; Alexandria especially the most wealthy and splendid city in the world, was famed for its glass, with which Rome continued to be supplied long after Egypt became a province of the Empire. Some vases presented by an Egyptian priest to the Emperor Hadrian were considered so curious and valuable that they were only used on grand occasions. As specimens of late Roman crystal glass, of the most complete limpidity, the discs found in the catacombs, attributed by Padre Garrucci to the period between A. D. 200 and A. D. 400, are remarkable. There are several specimens of these curious relics in the British Museum; also one of similar character, found near the Church of St. Ursula, at Cologne.

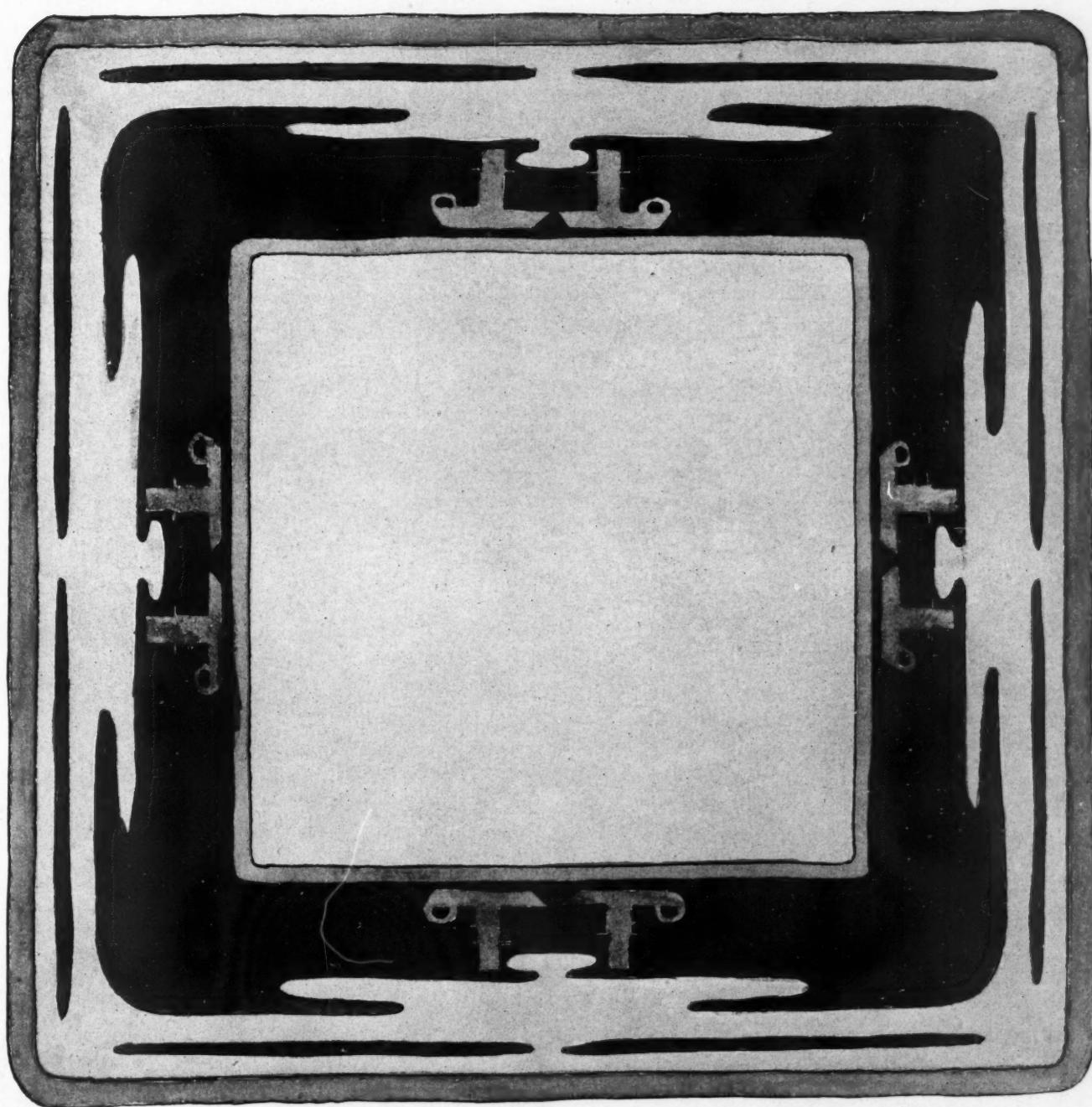
Pliny, having described the process of the Romans for obtaining "*vitrum purum, ac massa vitri candidi*," adds: "*Jam vero per Gallias Hispaniasque simili modo arenae temperantur.*" Thus, under the fostering influence of Rome, the manufacture of glass in these countries also was brought to comparative perfection.

A part of the early Teutonic glass was similarly essentially Roman in character. From the immense amount of Roman glass continually discovered, all of excellent workmanship, it can hardly be doubted that the Romans established manufactories in their various colonies. Their successors copied the Roman methods as closely as they were able; and there are many specimens of early Anglo-Saxon glass in the British Museum and elsewhere, almost indistinguishable from Roman in appearance or texture, however much they may differ in form and ornamentation. The Merovingian glass found in France, it is said, has much the same character.—*Glass and Pottery World*.

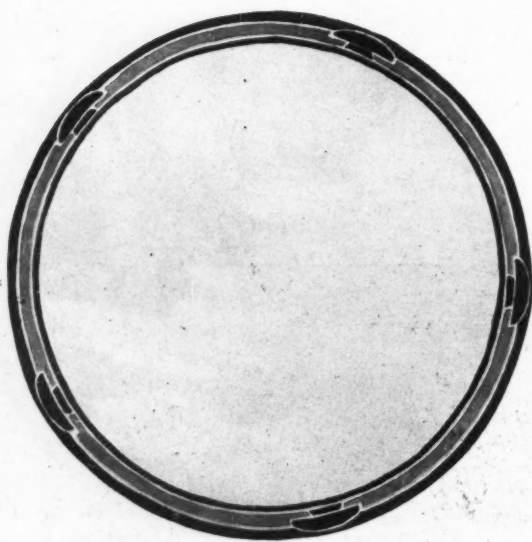


TILE—ALICE WITTE SLOAN

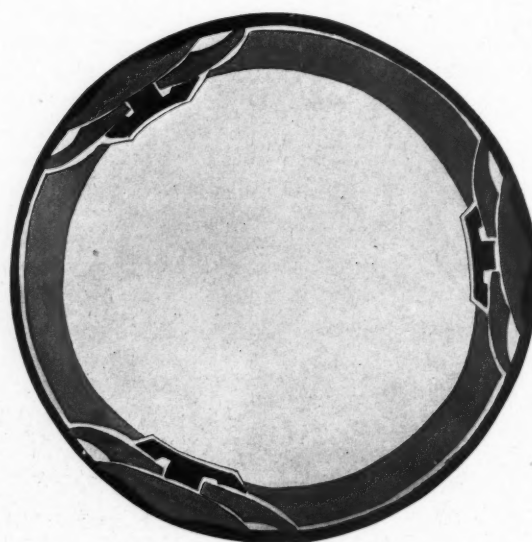




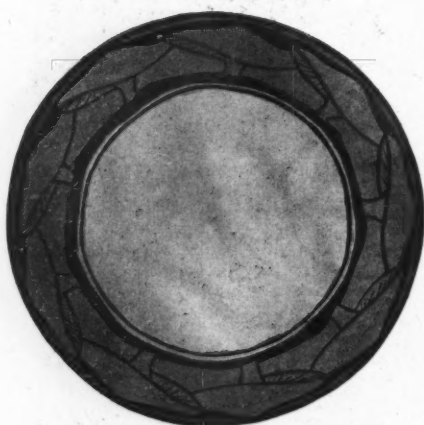
TRAY FOR CHILD'S SET—MARY F. OVERBECK



FIRST PRIZE—HANNAH OVERBECK



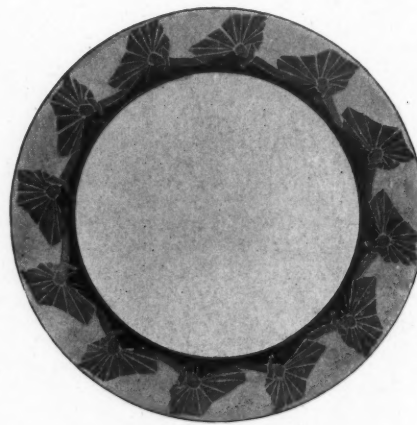
SECOND PRIZE—MARY OVERBECK



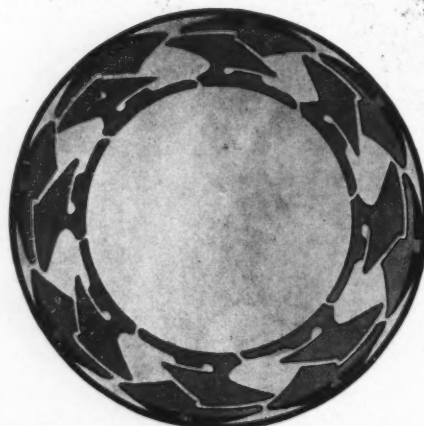
MENTION—SABELLA RANDOLPH



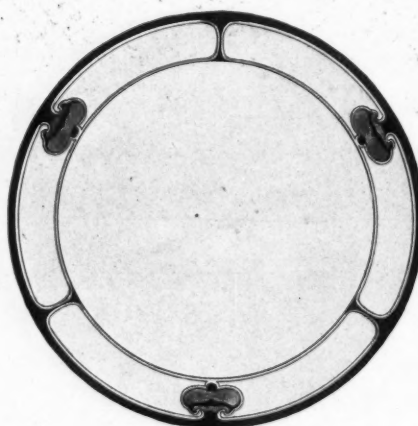
MENTION—RUSSELL GOODWIN



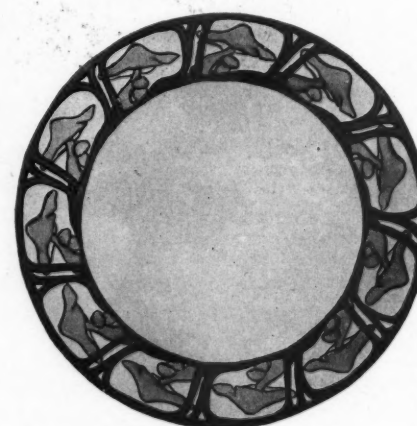
MENTION—HARRIETTE P. BURTON



MENTION—AUSTIN ROSSER



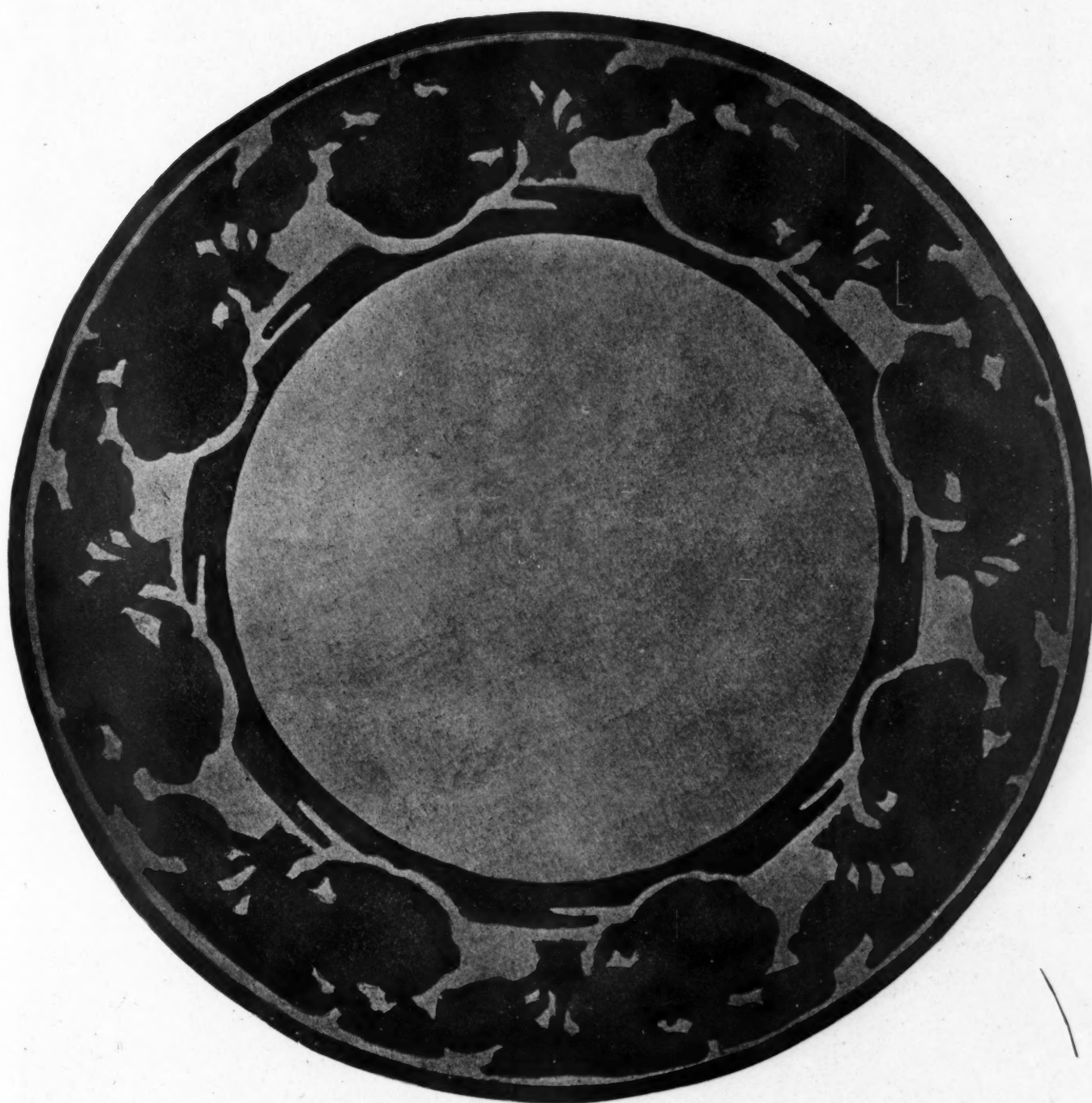
MENTION—ALICE JOSLIN



MENTION—ALICE WOODMAN

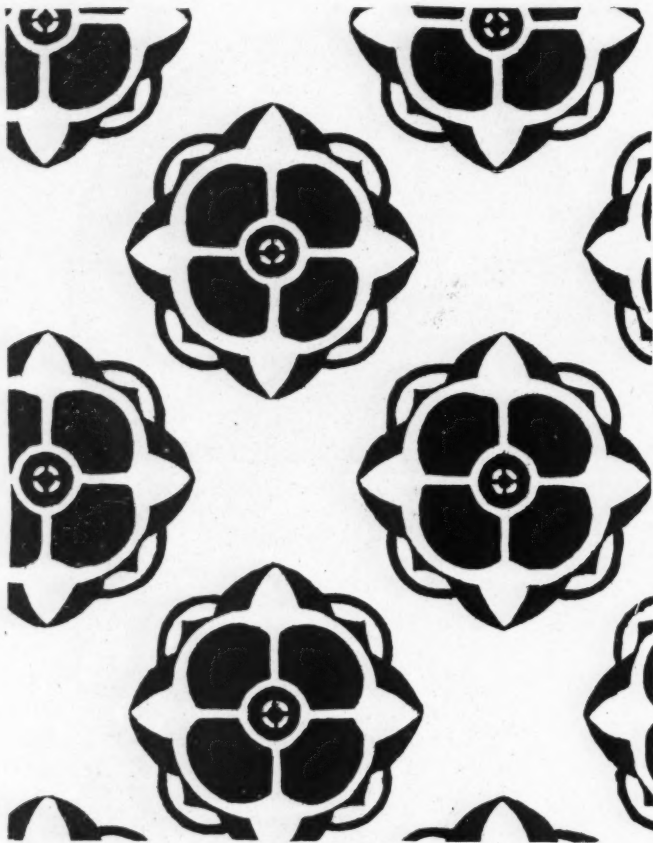
## COMPETITION DESIGNS FOR MUSHROOM PLATES



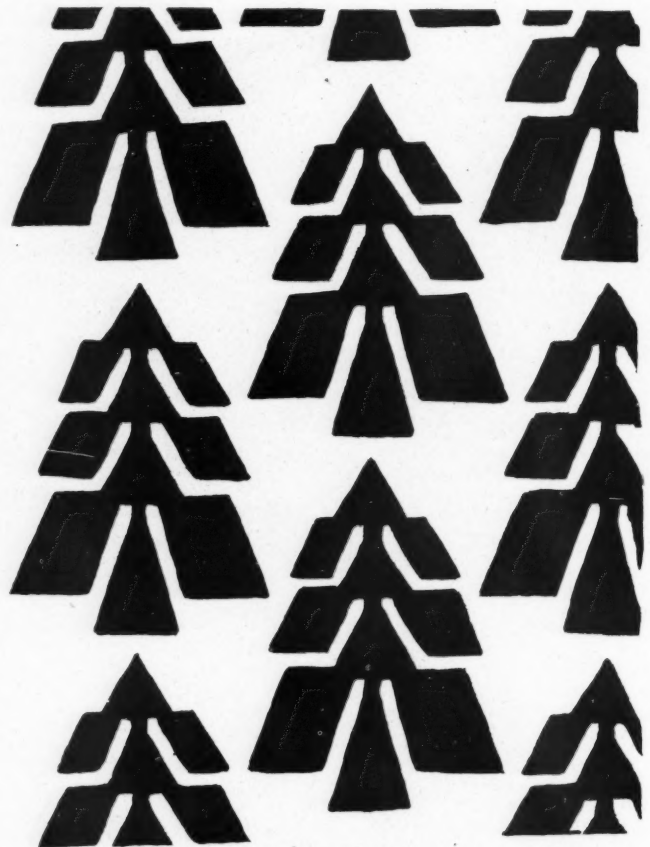


PLATE—HELEN WALSH

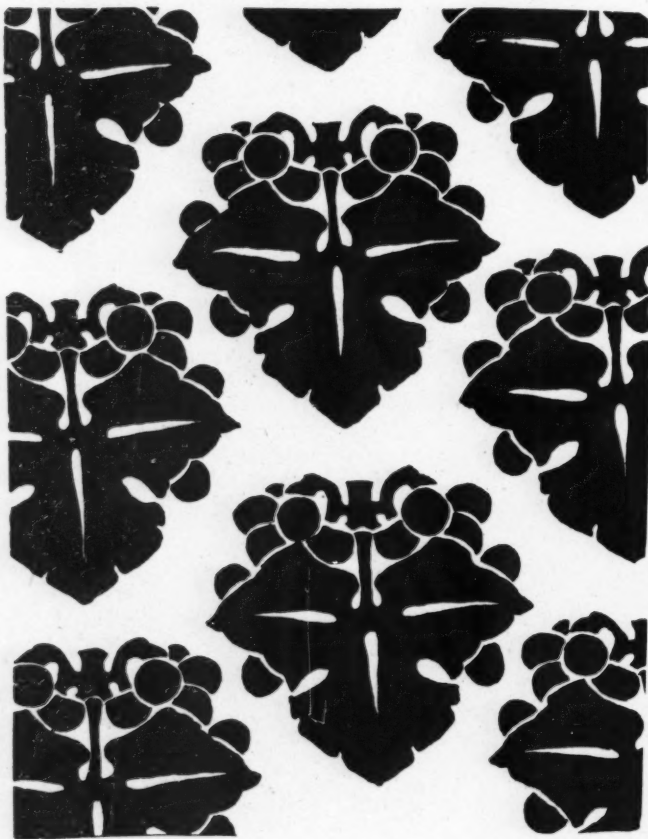
CLASS IN DESIGN—MISS MAUD M. MASON



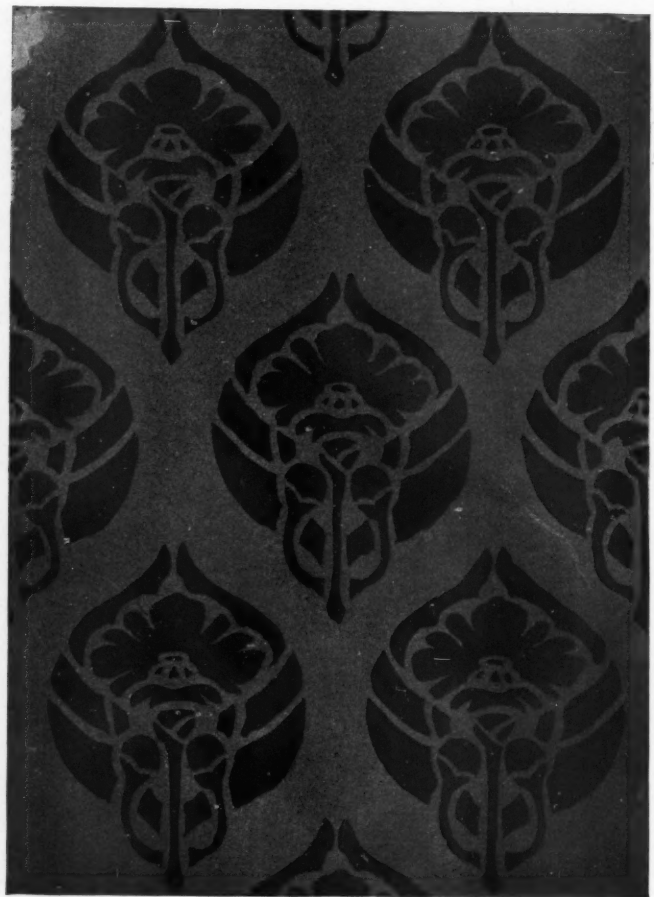
CARRIE D. GRANDY



MISS MURRAY



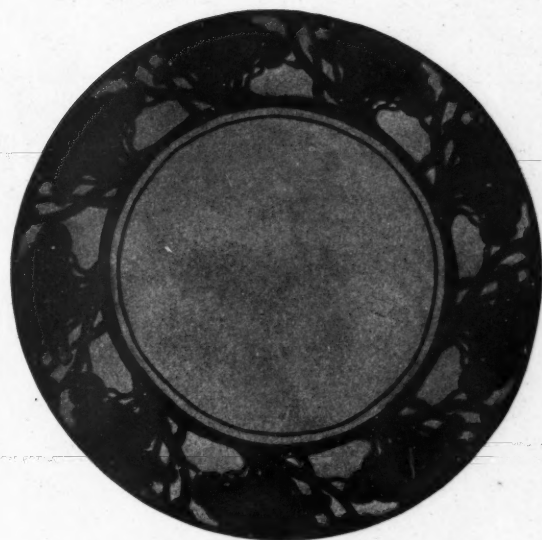
MRS F. N. WATERFIELD



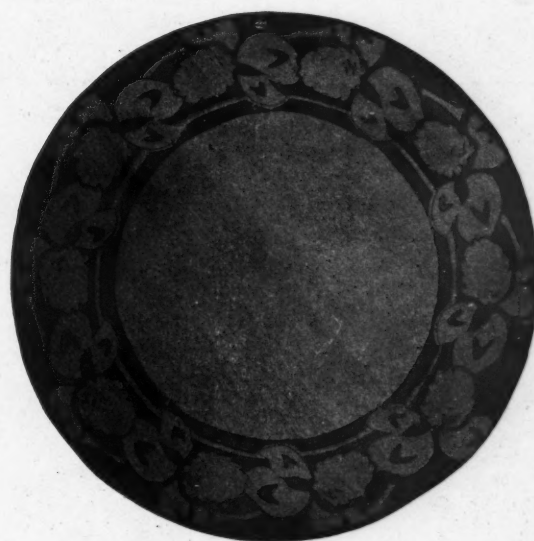
HELEN WALSH

CLASS IN DESIGN—MISS MAUD M. MASON

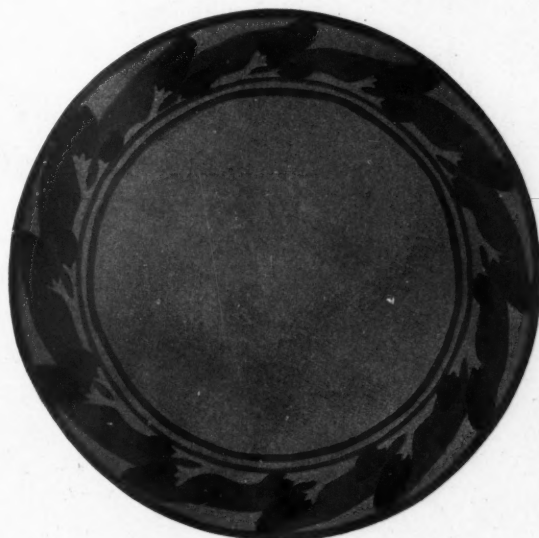




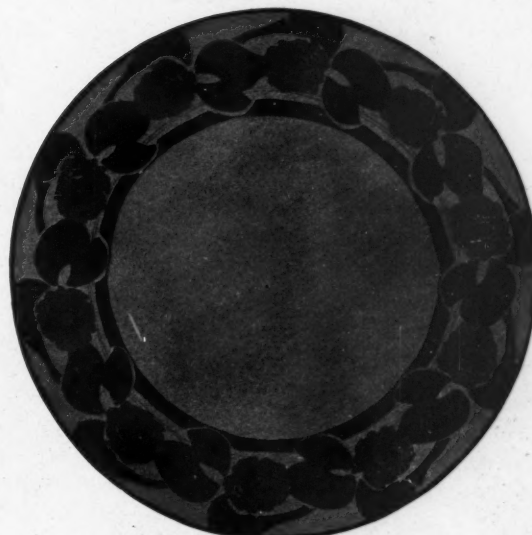
CARRIE DEAN GRANDY



MRS. F. N. WATERFIELD



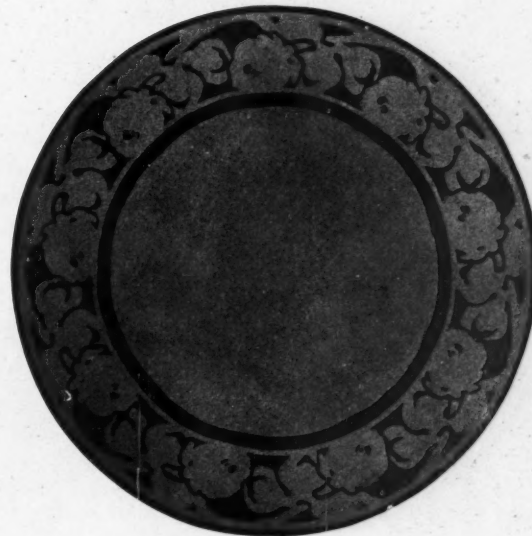
GRACE ALEXANDER



MRS. F. N. WATERFIELD



HELEN WALSH



C. D. GRANDY

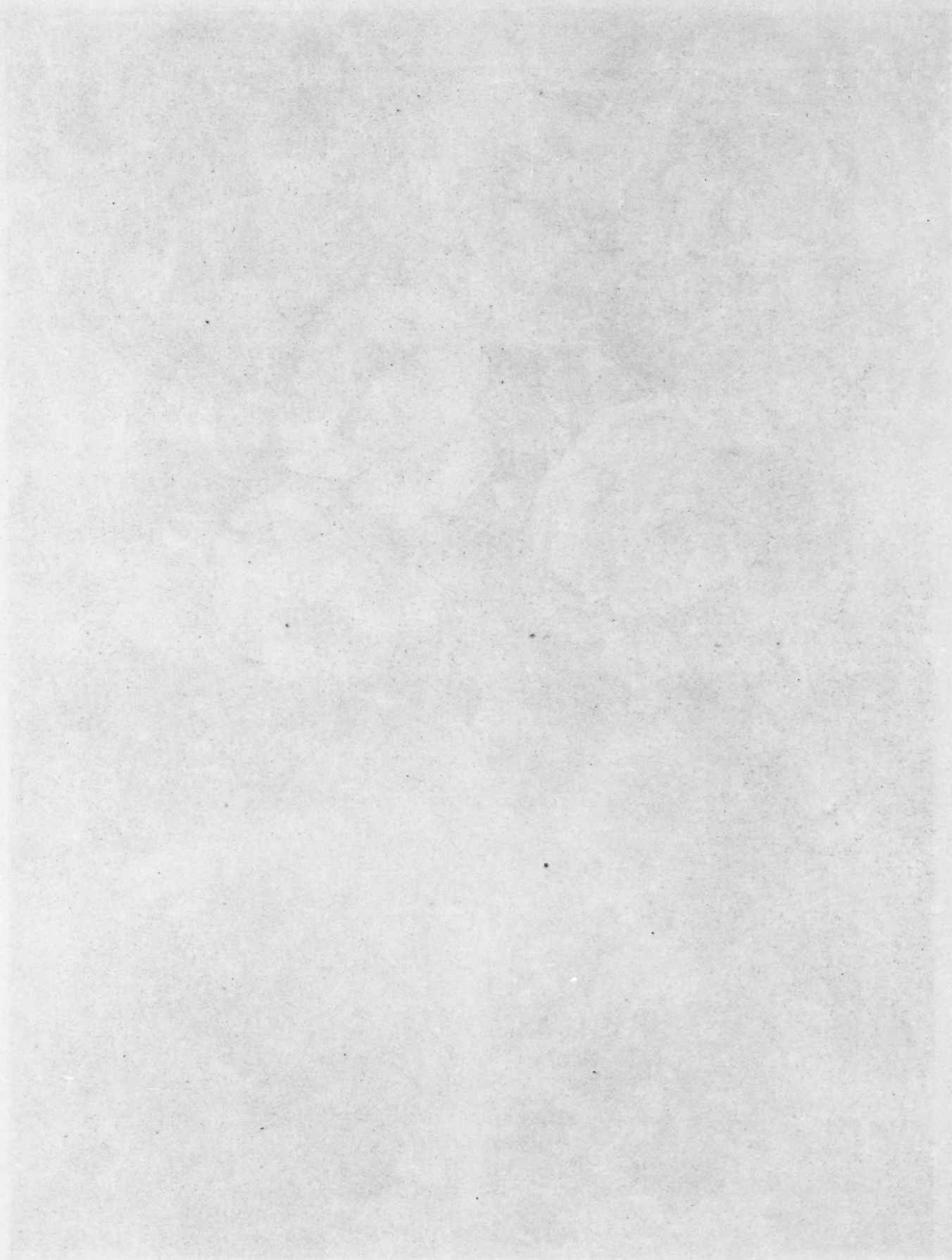
CLASS IN DESIGN—MISS MAUD M. MASON



ROSES—M. E. HULBERT



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POPIES—MAUD M. MASON

JUNE, 1905  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.



## STUDIO NOTE

Miss Jeanne M. Stewart of Chicago, Ill., has just returned from a year of study in Europe and expects to resume her classes at No. 824 Marshal Field Bldg. about the first of June.



## ROSES

*M. E. Hulbert*

TWO of the lightest roses and one or two buds may be white, also the back of the rose to the right. For these use either grey for flowers or Brown Green and Orange Red, Warm Grey, Yellow Ochre and Deep Blue Green in very thin washes. The other roses may be yellow, use Lemon Yellow, Orange Yellow, Yellow Ochre, Warm Grey and a little Pompadour. For the leaves use Yellow Green, Deep Blue Green, Moss Green, Brown Green, Shading Green, Finishing Brown, Chestnut Brown and a little Violet of Iron. Brown Green and Copenhagen Green might be used in the background.

## POPPIES (Supplement)

*M. M. Mason*

THE poppy study is composed as an upright arrangement, the flowers being massed at the top of the panel with the stems and leaves losing themselves in the background at the lower part.

The flowers are painted with Carnation in the lighter tones, Blood Red and a mixture of Blood Red and Ruby in the deeper ones. The centres of the flowers are painted with Black and Violet; the leaves in Celadon, Black Green, Dark Green, Shading Green and Violet. The background is laid in with Black, Black Green, French Grey and Dark Green. Blend the background and flowers carefully, allowing the flowers to lose themselves in the shadows.

When dry the panel is then dusted with the same colors used in painting. Endeavor to keep the colors fresh and transparent in the first painting, retouching with the palette given above, strengthening, toning and accenting where necessary.



WILD SUN FLOWER—H. B. OVERBECK

THE wild sun-flower, or Black Eyed Susan is a familiar as well as decorative flower, yet it is seldom used as a motif. The sunny golden petals with their rich brown hearts, and grey-

green leaves and stems should be most attractive and adaptable, and the forms lend themselves readily to a conventional application either in colors or in gold and lustre.



*Helianthus decapetalus*

WILD SUN FLOWER—H. B. OVERBECK





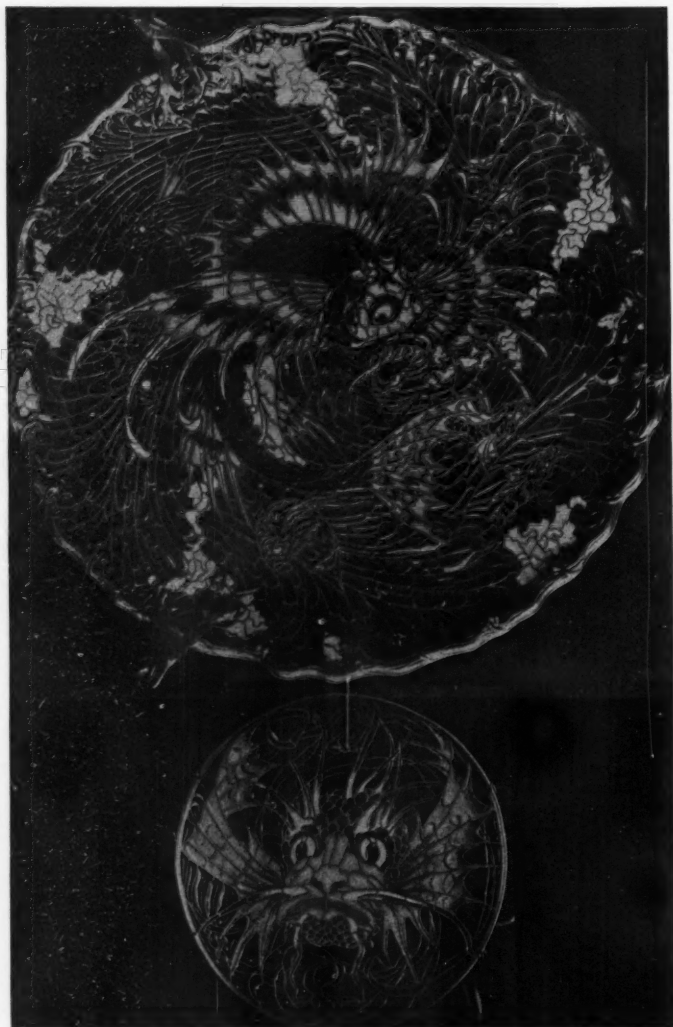
WILD SUN FLOWER—H. B. OVERBECK

## THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

*Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*



TRANSLUCENT ENAMELS—E. FEUILLATRE

### THE ART OF ENAMELING ON METAL

Laurin H. Martin

(CONTINUED)

#### LIMOGES PROCESS

I HAVE described the process of engraving out spaces for the enamel and soldering on wires, making divisions, also transparent enamel without any backing, and the shaping of a sheet of metal in different ways for different effects, and the only way left is the Limoges process. In this process the metal does not show in any way. It is enamel fired upon the surface of enamel. Copper is as a rule the metal used as the base.

Use very thin metal, No. 26 gauge being a good thickness. If the design is round, the copper is curved like the back of a watch case. In any case the copper is not left flat. It must be curved to make it stiff. Both sides of this copper plate must be covered with enamel. If you should only cover one side the plate would twist out of shape and the enamel would

crack, but by covering both sides it makes it very stiff and strong.

The enamel is first put on the back. It does not at all matter what color you use in this case, as it will not show when the enamel panel is set. If you save your waste enamel it will be useful for this backing. Put a little gum tragacanth with this enamel and cover the back of the plate and dry it and let it cool. Do not let it get any more than just dry for if you do the gum will have lost its power. When your plate is cool turn it over and cover the front with enamel. This enamel is to form the background color of your design. It may be blue or green or whatever you wish. After the front side has been covered, dry it off and place it in a muffle furnace. If you had not used gum in the backing enamel it would fall off at this time. After the plate has been fired we are ready to put on the design.

Let us in this case use blue as our background color. We first of all work the design itself in white. This white must be ground very fine, so fine in fact that it looks like cream. You first grind the white as fine as you can in an agate mortar as I have described and then with a pestle on a slab of ground glass about a foot square grind it still finer. The enamel must not be washed after it is put on the ground glass. This white enamel is not quite opaque.

After the white has been ground as fine as possible we are ready to put our design on the blue ground. This is done by first taking a little of the white on a brush and covering the whole of the blue plate with as thin a coat as possible. Let this white dry. After it is dry, but not fired, you can place a piece of tracing paper over it with the design drawn on this paper and go over the outline with a pencil. When you take the paper off, you will find the pencil has pressed the tracing paper against the unfired white enamel and made an impression. Take a pointed piece of wood and scrape off all of the white on the background of the design.

After this is done you fire the panel, placing it on an iron plate which is covered with tripoli. If the iron plate were not covered with tripoli the enamel on the back of the panel would stick to the iron. Let it stay in the muffle furnace until the white is smooth. When you take it out of the furnace and it is cool you will find you can just barely see the design. This is because the white had to be put on so thinly and besides the white is not quite opaque so you see the blue through the white. This first firing of the white is simply to get your design transferred upon the ground enamel.

Cover the design with another coat of white, then dry off the water and fire again. After the first firing of the white you must put the iron plate into the furnace and get it red hot, then take it out and slip the panel on it with a knife and then put it into the furnace, and let it fuse. If you did not get the iron plate red hot, the first coating of white would crack. After the second firing the enamel will be much more opaque. You can now put on another layer of white and fire in the same way, this time it will be quite opaque.

We now have a white design worked on a blue ground. Grind your transparent colors and place them over the white. It is possible to get light and shade in this process by the use of the white alone. That is done by putting it on thin in some places and thick in others.





CUP—REPOUSSE, CHISELED AND ENAMELED SILVER—E. FEUILLATRE

## THE CRAFTS AT ST. LOUIS

(CONTINUED)

EUGENE Feuillatre exhibited several cups, vases and plaques in repoussed, chiseled and enameled silver, a few of which are illustrated. As an enamer on silver he has no rival. The large dragon plaque in translucent enamel, shows wonderful technique and patience, which has not only overcome, but defied all the difficulties of the art.

The vase in repoussed, chiseled and enameled silver is another of his many masterpieces.

M. Feuillatre executes jewels also which are most successful. He is a tireless, experienced craftsman whose productions witness hard labor and honesty of purpose.



## BROOKLYN EXHIBITION

THE Brooklyn Handicrafters held their Spring exhibition at the Packer Alumni Rooms, 160 Jorlamon Street, April the 13th and 14th. This Club has been lately organized and the members will make a special effort to have suitable furnishings for country houses. Miss M. D. Behr exhibited some delightful stencilled draperies for windows; Miss T.

Hestow some stencilled linen covers and screens. Miss F. Knapp charming pottery wall pockets and hanging baskets. Mrs. Worth Osgood and Miss J. Hoagland also had some good work in pottery.

Mr. H. Whitbeck exhibited a very unique umbrella stand made of copper and etched, some silver spoons and jewelry. Miss M. Peckham, Mrs. E. Rankin, Mrs. Hugo Froelich, Mrs. I. P. Conkling, Miss M. Zimmerman, and Miss E. F. Peacock showed interesting work in jewelry. Miss J. Husson carved wood. Miss A. P. Hallock silk, lamp and candle shades. Miss Ella De Neergard and Miss E. M. Griswold, hand woven fabrics, Miss E. Chapin and Miss F. Dualey, book-bindings.



VASE—REPOUSSE, CHISELED AND ENAMELED SILVER—E. FEUILLATRE

## WOOD CARVING

## CHAPTER II—TOOLS AND SHARPENING

*Elisabeth Saugstad*

It is best to begin with few tools and learn thoroughly all their possibilities, only adding when the distinct need is felt. It is possible to go a long way with the twelve in illustration I, and the following list of accessories:

- 1 light carver's mallet, illus. 2.
- 1 No. 29 India oil stone, 6x2x1 inch.
- 1 No. 14 India round edge slip.
- 1 No. 3 Hard Arkansas round edge slip.
- 2 4-inch carriage clamps.

The tools, which may be either a good English or American make, cost from 30 to 50 cents a piece, according to size, etc., and the total cost of the whole outfit will be between \$5 and \$6, which includes sharpening and round apple wood handles. The sharpening and handling must be stipulated in the order which may be made out by the numbers and sizes given in illus. I, and the list. It is not necessary to draw the shapes.

No. 1	—	$\frac{1}{4}$ "
No. 1	—	$\frac{1}{2}$ "
No. 2	—	$\frac{3}{16}$ "
No. 3	—	$\frac{1}{8}$ "
No. 3	—	$\frac{1}{2}$ "
No. 4	—	$\frac{1}{4}$ "
No. 4	—	$\frac{5}{8}$ "
No. 5	—	$\frac{3}{8}$ "
No. 5	—	$\frac{1}{2}$ "
No. 6	—	$\frac{1}{4}$ "
No. 7	—	$\frac{3}{4}$ "
No. 39	^	$\frac{1}{4}$ "

II



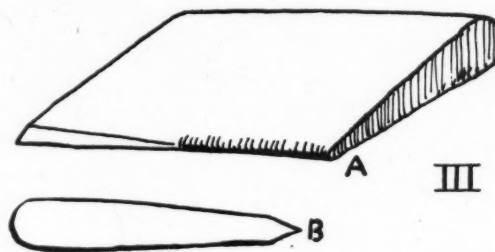
The first two tools are straight chisels and the rest, except No. 39, are gouges of various widths and sweeps. It is not necessary to have gouges for all possible curves, as these can be made by sweeping a chisel, or the V tool, along them after they have been cut out approximately. In fact that is the way to get free and beautiful lines. The V tool, No.

39, is also called the "parting" tool, and is used for outlining the design and in various other ways which will suggest themselves when working.

I advise ordering the tools sharpened when buying, so that the beginner may examine them closely and see how it has been done, as a guide in keeping them so. For every carver should sharpen his or her own tools ever after. To do this does not require the preternatural skill and intelligence many seem to imagine. It is a purely mechanical process, quite within the limits of ordinary common sense, and one who is not capable of learning how is certainly not capable of carving.

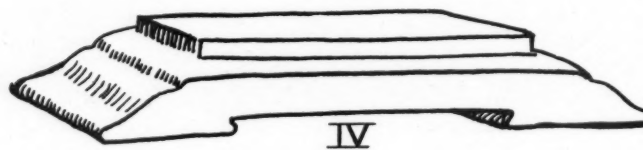
It is impossible to emphasize too strongly the absolute necessity of keeping the tools sharp. They should never be allowed to even approach dullness, not only for comfort and pleasure in working, but to produce good work.

In examining the tools it will be noticed that there is a long bevel on the outside. This has been ground down with a grindstone and will not be necessary again for a long time, unless the edge gets nicked. Beside this long bevel is the cutting bevel on both sides, which is made on the oil-stones. The three given are all that are needed to keep the 12 tools in perfect condition. One end of the narrow edge of the slips should be ground down like B in illus. 3, for sharpening the inside of the V tool. The sharing, which must fit exactly, can be done on emery cloth, or a grindstone, using water freely.



The India stones are coarser than the Arkansas and are used to quickly remove the superfluous steel, and the fine, keen edge is given by the latter. They must all be lubricated, either with olive oil, kerosene or water. An old vaseline bottle with a short soft brush set in the cork is convenient for holding and applying the lubricant.

The flat India stone can be set in a plain block of wood, or one like the Japanese design in illus. 4. Tiny sharpened brads set in the under corners keep the block from slipping, and a small notch at one end will make it easier to turn the stone, which should fit snugly, as one side must be kept for the flat chisels and the other for the gouges, which are apt to wear grooves.



To sharpen the straight chisels the flat stone is placed with one end toward the worker, and the handle of the tool is grasped in the right hand and is held against the stone at about an angle of 15 degrees. The fingers of the left hand hold the blade against the stone with a firm and even pressure, while it is moved back and forth, avoiding carefully all rocking motion, either up and down or sideways. The angle at which the tool is held to the stone is rather more acute when it is to be used on soft wood. But this is merely relative, and the bevel should be, in all cases, as long as practicable. It is a beginner's fault to make it short and thick.

When the chisel is sufficiently sharpened on the outside it is turned and sharpened about a third as much on the inside. It is then rubbed in the same manner on the flat side of the Arkansas stone to remove the "burr" and make the keen, smooth cutting edge. Many carvers use a strop for the final touch. A razor strop will do, but it is not strictly necessary, except, perhaps, for very fine work.

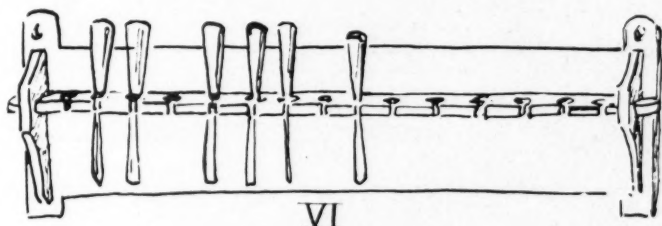
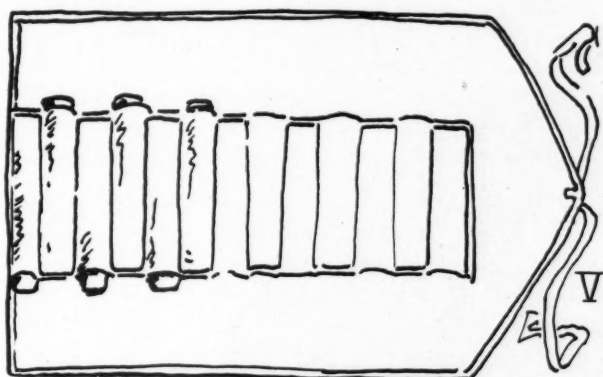
The gouges are more difficult. Hold them with the forefinger of the right hand about halfway down the groove of the blade, steadying and pressing with the fingers of the left. Place the right corner of the cutting edge on the near end of the flat stone and push forward in a straight line, at the same time rolling the edge so that when the far end of the stone is



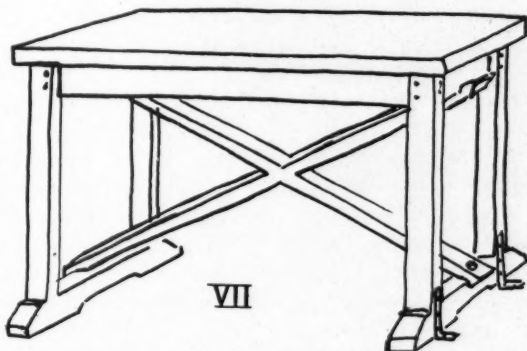
reached the left corner is touching it. Draw lightly straight back on that corner and repeat the motion from that corner, only reversing it, so that the right corner is touching at the end. Alternate in this way until sufficiently sharpened on the outside, being sure to hold the tool at the proper angle. The chief point is to grind all parts equally, making a smooth, even cutting bevel. The inside is sharpened by holding the tool with the forefinger and thumb of the left hand just as near the corners of the cutting edge as possible. This protects the fingers of the right hand holding the slip, which is rubbed on the inside up and down, at the same time rolling the tool from side to side. All these movements should be practised very slowly until mastered.

The hardest and most important part in sharpening the V tool is to get it evenly sharp to the very bottom of the V. The two outside edges are sharpened separately like flat tools. All are finished with the Arkansas stone.

The object in sharpening the tools about a third as much on the inside, is to give a slight lever movement and adapt them more easily to the varying planes of the carving.

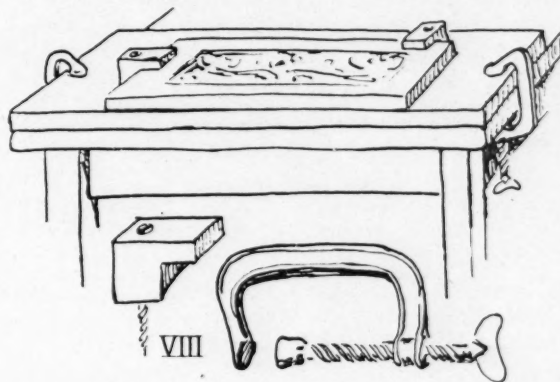


When the tools are sharpened they must be handled with care and not allowed to come in contact with each other or other metal, as nothing will dull them more quickly. When not in use they should be kept in a rack or case of cotton flannel or leather, like illus. 5 and 6.

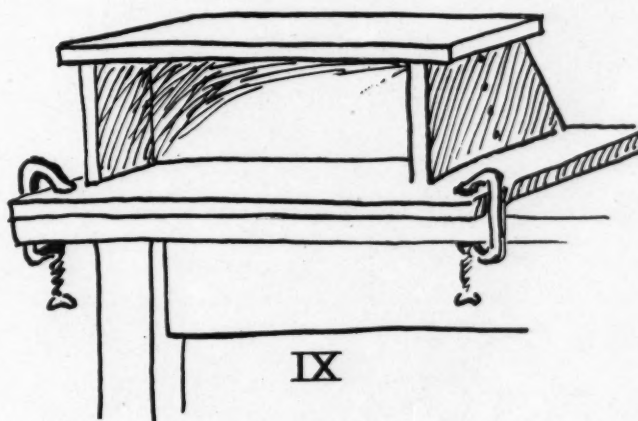


A regular carving bench is, of course, best for working on. Illus. 7 shows a strong, serviceable one, easily made by anyone with some knowledge of carpenter's tools. It should

be high enough to be able to stand when working but it is desirable to have a stool also. It is important to have the work at the right height and to be comfortable. It is impossible to do free, vigorous work in a cramped position. The proportions given in the illustration are for a bench of average size.



If it is not possible to have a bench, a strong kitchen table will do if the legs are screwed to the floor with metal "knees." For light work a device like illus. 9 can be clamped on any table; or even a plain board, and the work fastened to it with blocks and screws as in illus. 8. Light work may even be glued on the board, or bench, with a sheet of thin paper between. It is easily pried apart with a chisel afterwards. Holes may be bored in the bench, or board, and pegs inserted to hold the work, using wooden wedges for tightening, if necessary.



A steady bench, or table; the work securely fastened, and sharp tools, are the three points of vital importance in doing good carving.

The Guild of Arts and Crafts of New York held their annual exhibition at the Guild House, 109 East 23rd Street, from April 3rd to April 8th inclusive.

The work of the exhibitors was better arranged than in previous years, excepting the jewelry which suffered for lack of space. The different crafts were well represented by many well known works. Noticeably attractive were the braided palm baskets from the Spring Farm Industries, Mass., and the hanging mirrors made by Daniel Murphy. Mrs. M. Talbot White exhibited some pottery and a small raffia basket, wonderful in color and technique. Miss Francis had some of her well known baskets and some Russian homespun pillow cases. Mrs. C. Busck a very nice chair, both back and seat were made of tooled leather. Dr. Busck and Mr. Rodgers and some workers from Hull House exhibited some good metal work; Mr.

Rodger's bowls of antique copper were most attractive. Ralph Randolph Adams and Miss Ellen Starr showed book-bindings, Miss M. Little, Miss C. C. Collin and Miss Hicks, draperies and rugs; Benjamin Silliman, furniture; Miss F. Skinner and Mr. H. Whitbeck had some unique and well made silver spoons. Mr. Victor Shinnan ink stand in copper and silver. Mrs. H. Froehlich, Emily F. Peacock, Mr. Potter and others had attractive and original work in jewelry and enamels.

#### ANSWERS TO CORRESPONDENTS.

M. R.—It is a difficult matter to cover enamel which has come out a bad color—every extra fire adds to the risk of chipping off. We would not wish to advise under the impression that we are sure of results, for in such a case we could not be. However, you can try covering your enamel with a mixture of Dresden Aufsetzweis, in tubes, and one-fifth Ruby, for a ruby color, iron reds can not be mixed in enamels with good effect; or you could make a pink by adding a little Carmine or Rose to the Aufsetzweis or a green by adding Apple or Royal Green; we are not sure, however, just what effect the under enamel would have—possibly the new enamel would cover.

L. H. W.—You must have misunderstood the mention of Mrs. Frackleton's name—we have never mentioned her as a contributor, but we have illustrated her very interesting stoneware work.

As a rule we have not found the paste for gold which comes ready mixed

in tubes very reliable. There may be some reliable makes but we do not know of them. If the tube paste, enamel, or color, is too oily squeeze it out on blotting paper and after the oil is absorbed mix with oil of lavender or spirits of turpentine as desired.

L. H.—Roman gold cannot be used advantageously over color fired or unfired, but the hard gold can be used either way if the color is thoroughly dry.

We are not acquainted with the ware you describe. To decorate your low fire pottery you will have to purchase underglaze colors and a soft fire glaze ready prepared. A *very hard* over glaze fire might do but possibly more heat might be needed.

L. S.—We should rather prefer the entire set painted in one design of gold outlined in black. A cream tint on the ware would add greatly to the general effect. Plate designs can be enlarged by dividing the large plate into the same number of sections as the smaller one, then drawing the ornament contained in the small section so that it will fit the larger section, see the April KERAMIC STUDIO.

B. G. D.—An iron fire pot should be whitewashed as often as it shows iron rust or iron spots through the old coat of whitewash, possibly once a month. The lime is not likely to injure the china.

A. W.—A vase which breaks in the kiln usually cracks only, but if it falls apart it is likely to break something else, better put your vase where it is not likely to fall on anything. It is not likely to explode and scatter pieces—but such things are possible, especially with a very imperfect piece. For colors in chrysanthemums see Aulich's treatment for his color study in April 1905 KERAMIC STUDIO.



RED RASPBERRIES—MARY BURNETT

SHADE blossoms very delicately with Silver Yellow and Violet; for centres use Albert's Yellow and Yellow Brown and Finishing Brown for stamens. For the middle berries use Blood Red and Black, wiping out lights, and for the

others Moss Green and Dark Green, with a little Red on some of them. Keep some of the leaves warm with Ochre and Brown and for the others use Moss Green, Brown Green and Dark Green.





POPPY PLATE—LOUISE M. SMITH

**I**N this design the flowers are treated with Violet 2 and Copenhagen Grey, with a little Purple Black added for the darker touches. for the first fire, and accented with the same colors where necessary for the second fire. The background should be sufficiently strong for the first fire and is laid in with grey and violet with a flush of Yellow Green back of the

stems and directly under the most prominent flowers. Then when sufficiently dry carefully dust with Grey and Purple Black with a touch of Dark Green at the lower edge of the plate, thus allowing the stems to sink softly into the background. The dusting for the first fire is very important, thus the edges are softened and a good depth given to the whole plate.

## CORRECTION

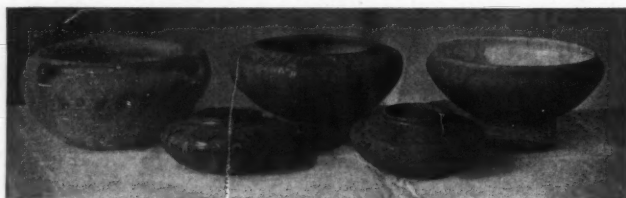
We beg to call our readers' attention to a correction in the ad. of Geo. W. Davis & Co., which was placed on page 1 of the May issue. The price of the plate study for amateurs which is accompanied by an imported china plate free, should be 35c instead of 25c.

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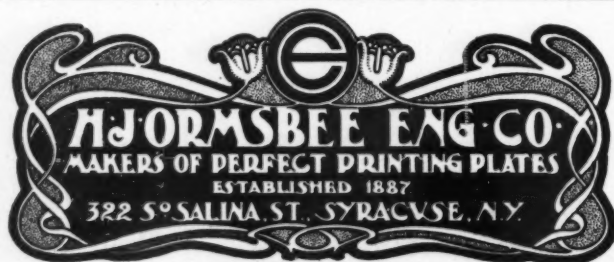
## WEDDING GIFT

The Robineau pottery is original and unique. It carries itself as if conscious of artistic taste and refined quality. It is, in a word, precious, and a fit companion of choice silver, rich draperies and dainty books.—*Prof. Chas. F. Binns in "The Craftsman."*

The examples of texture glazes, of transmutation and opalescent glazes are excellent, while the display of crystalline glazes is most remarkable, and one that would be a credit to any factory in the world.—*A. V. Rose, of Tiffany & Co., in "American Pottery Gazette."*

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Or Mrs. Alsop-Robineau, Editor of "Keramic Studio."



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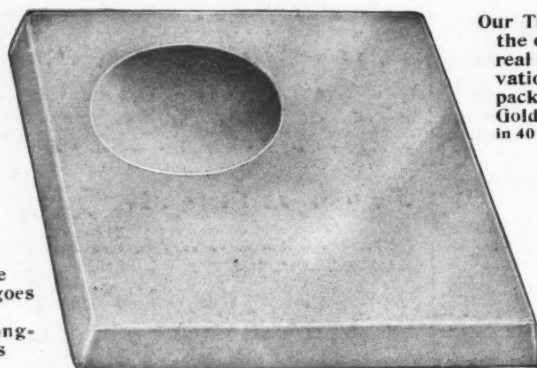
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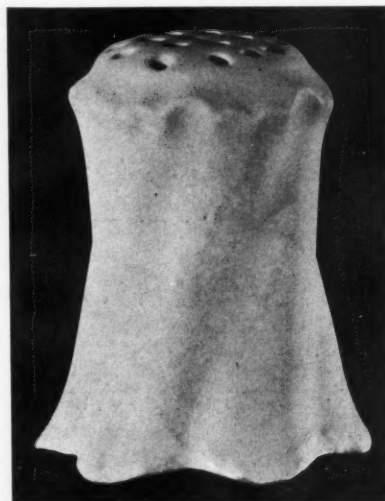
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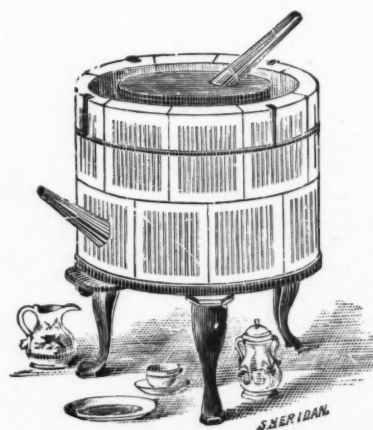
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# THE CRAFTSMAN

## JUNE NUMBER OF THE CRAFTSMAN SUMMARY OF TABLE OF CONTENTS

THE CRAFTSMAN for June maintains its own high standard in the character, breadth and variety of its table of contents as well as by the selection and beauty of its illustrations, and its typographical excellence.

THE BIOGRAPHICAL SERIES offers a strong and sympathetic review of JACOB A. RIIS, and his life work for the slums, by Walter C. Arensberg, with a remarkably fine portrait of this practical philanthropist. Several illustrations are given, including the old and New Mulberry Bend, a home photograph of Mr. and Mrs. Riis "After Twenty-five years", which is especially interesting in view of the serious illness of Mrs. Riis. There is also a reproduction of Mr. Charles Lamb's design for the new Fountain proposed for Mulberry Bend Park.

THE AMERICAN ARTIST SERIES presents JOHN LA FARGE, by Frederick Stymetz Lamb, with a recent portrait and reproductions of the decorations in the State Capitol of Minnesota, and also of the John Harvard Memorial Window, the gift of Ambassador Choate, recently placed in the Church of St. Saviour in London.

DR. WILLIAM ELLIOT GRIFFIS, than whom there is no higher authority on modern Japan, writes of "THE CRAFTSMAN'S LIFE AND LOT IN JAPAN" in a most graphic, comprehensive and entertaining way. The article presents nine full pages of reproductions from Dr. Griffis' own collection of rare photographs and drawings.

WHERE WOMEN WORK AND REST, by Mary H. Northend, illustrates and describes a Massachusetts Sanatorium where handicrafts are taught for the relief of nervous disorders.

THE ART OF EMBROIDERY, with examples from the needlework of the English Clarion Guild, is illustrated and interestingly described by Stewart Dick, of London.

In THE MUNICIPAL ART SERIES, "The Modern Architectural Problem" is forcibly and interestingly discussed by well known prominent authorities, including "Style in Architecture", by Prof. A. D. F. Hamlin of Columbia University; "The Romanticist Point of View", by Bertram C. Goodhue, of the firm of Cram, Goodhue & Ferguson, Boston and New York; "The Architectural Awakening", by Samuel Howe, of New York. These are followed by a spirited reply from Louis H. Sullivan, of Chicago, to Frederick S. Lamb's article on "The Modern Use of the Gothic" in the May number of The Craftsman, which has attracted wide attention throughout the country.

Among the other special topics interestingly treated will be found; A MONOGRAPH OF MONOGRAMS, illustrated; an earnest protest against "SAVANAH'S HISTORIC SACRILEGE," A CRAFTSMAN HOUSE MODIFIED to meet local conditions, and a picturesque HILLSIDE BUNGALOW.

HOME TRAINING IN CABINET WORK, the fourth of these practical talks on structural wood working, by Gustav Stickley, discusses the importance of individuality in craftsmanship and adds four interesting pieces for study and practice, including a Magazine Cabinet, a Library Table, a Bride's Chest and a Hall Clock, all from original designs and excellently adapted to their purposes, and accompanied by full working plans.

THE CRAFTSMAN HOUSE SERIES, of 1905, No. VI, presents a country house, effectively and broadly planned accompanied by a charming design for Cottage, No. V of the series of COTTAGE HOMES FOR THE WORKMAN.

The always interesting HOME DEPARTMENT discusses the treatment of interiors with several artistic illustrations.

## FORECAST OF THE JULY ISSUE OF THE CRAFTSMAN

Readers of THE CRAFTSMAN who turn to its pages from month to month expecting to find something worthy, interesting and helpful among the many topics of home, art and literary interest, will not be disappointed in the forthcoming July number, which will be on sale promptly on the 25th of June.

HENRIK IBSEN, poet and dramatist, by Amelia von Ende, has been chosen for the biographical series, as a clear and comprehensive study, accompanied by a specially prepared portrait of the great author.

CLIO HINTON BRACKEN, the famous woman sculptor and her work, will be the subject of an interesting story, fully illustrated with some of the most striking examples of this artist's work in bronze. Also PAUL de LONGPRE the flower painter, with portrait and illustrations of his California home.

THE MUNICIPAL ART SERIES will present several illustrated articles, and the Modern Architectural Problem, so ably analyzed in the June number, will be open to further discussion.

Other topics include an illustrated article entitled "Old World Friendliness Between Man and Nature;" Abraham Lincoln as a Craftsman in Words; Scientific Air Filtration; and Aboriginal American Homes, illustrated from a large and original collection of direct photographs made in Arizona, New Mexico and California.

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